

Opera House), *Roméo et Juliette* (Zürich Opera), *Semele* (Glyndebourne), *Aida* (Royal Opera House), and *Girl with a Pearl Earring* (Zürich Opera).

Rebecca Howell entered the profession as a performer after graduating in acting from London Studio Centre. Whilst pursuing her performing career, she forged a choreographic path working alongside leading figures in the field such as Peter Darling, Arlene Philips, Adam Cooper, Robert Carsen, Terry Johnson, Trevor Nunn, Michael Mayer and Lonny Price, and established a lasting working relationship with choreographer Lynne Page. Rebecca developed her creative voice working as Lynne’s associate for more than ten years. Rebecca now continues to push artistic boundaries in her work for theatre, opera, fashion, television, the music industry and dance. She is continually inspired by the works of the past and present alike, from the abstract to the pedestrian, and draws on all aspects of life. Her work has been recognised as having storytelling, often synonymous with wit, at its core. Her current and work includes *The Excursions of Mr. Brouček* (Stattsoper, Berlin), *Jedermann* (Salzburger Festspiele), *Grease* (tours of Europe and Germany) and *Aida* (Royal Opera House – 2025 revival). The theatre productions she has contributed to include, for example, *Bhangra Nation* (Birmingham Rep), *Farewell Mr Haffman* (Ustinov Studio), *The Third Man* (Menier Chocolate Factory), *Berlusconi* (Southwark Playhouse), *Cabaret* (GöteborgsOperan), *Lady in the Dark* (Opera Zuid), *The Louder We Get* (Theatre Calgary, Canada), *The Secret Diary of Adrian Mole Aged 13¾* (West End, Menier Chocolate Factory), *Man of La Mancha* (ENO, London Coliseum), *Moulin Rouge* (Broadway/West End – Associate Choreographer), *The Wizard of Oz* (Pitlochry Festival Theatre), *Ruthless* (West End), *Barnum*, *She Loves Me* (Menier Chocolate Factory), *City of Angels* (Royal Conservatoire of Scotland), *Mamma Mia!* (Municipal Theatre, Cyprus), *The Country Girls* (Chichester Festival Theatre), *Spamalot*, *The Glass Menagerie* (English Theatre Frankfurt), *The Life of the Party* (TheatreWorks, San Francisco), *The Great American Trailer Park Musical* (Waterloo East Theatre), *Tommy: The Rock Opera* (Blackpool Opera House), *Blockbuster* (UK Tour), *The Taming of the Shrew*, *As You Like It* (Guildford Shakespeare Company), and *Jest End* (Jermyn Street, Players Theatre, Leicester Square Theatre). The opera productions she has worked on have included *Platée* (Garsington Opera), *Peter Grimes* (Teatro alla Scala), *Aida* (Royal Opera

House), *Il Trionfo del Tempo e del Disinganno* (Salzburger Festspiele), *Giulio Cesare* (Teatro alla Scala), *Die tote Stadt* (Komische Oper Berlin), *The Beggar’s Opera* (Théâtre des Bouffes du Nord, Paris & Tour), and *Falstaff* (Royal Opera House). The film, music and commercial titles she has worked on include *The Crown Season 4* (Left Bank). Other projects to which she has contributed as an associate include Burberry Festive Event & Burberry Shanghai Event (2014), Pet Shop Boys: *Inner Sanctum Tour* (2018), Pet Shop Boys: *Electric Tour* (2013), Pet Shop Boys: *Pandemonium Tour* (2010), Pet Shop Boys: *Brit Awards 2009*, Ellie Goulding: *Starry Eyed* (music video), Duffy: *Well Well Well* (music video) and *Fred Claus* (Warner Bros).

Peter van Praet began his career as the head of the technical lighting department at Vlaamse Opera. He regularly collaborated as a lighting designer with the director Robert Carsen on a number of his productions, such as Janáček’s operas *Jenůfa*, *Katya Kabanová*, *The Cunning Little Vixen* and *The Makropulos Affair*, Battistelli’s opera *Richard III* (Vlaamse Opera), Fénelon’s *Citoyen de Genève* (Geneva), *Rusalka* and *Capriccio* (National Opéra de Paris), *Fidelio* (Amsterdam, Florence), *Tosca* (Barcelona), *Der Rosenkavalier* (Salzburg Festival), *La traviata* (Venice), *Elektra* (Tokyo), *Iphigénie en Tauride* (Lyric Opera of Chicago, San Francisco, COC Toronto), *The Turn of the Screw* (Theater an der Wien), *Rinaldo* (Glyndebourne Festival), *Candide* (Théâtre du Châtelet, La Scala, Milan, English National Opera), *Les Boréades* (Paris, New York), *A Midsummer Night’s Dream* (Barcelona) and *Semele* (Zurich). He also works regularly with the Spanish theatre group La Fura dels Baus, for which he created the lighting design for *Der Ring des Nibelungen* (Valencia) and *Le Grand Macabre* (Barcelona, La Monnaie Brussels, Rome, ENO). He has worked with director Pierre Audi on opera productions of *Orlando furioso* (Paris, Nice) and *Les Troyens* (Dutch National Opera).

MATĚJ BROUČEK
Nicky Spence’s unique skills as a singing actor and the rare honesty of his musicianship have earned him a place at the top of the classical music profession. The BBC Music Magazine named him ‘Personality of the Year’ in 2022, he was made an OBE in the 2023 King’s Birthday Honours, and was named winner of the RPS Singer Award in 2024. Nicky’s roles in the 2025/2026 season include debuts at Staatsoper Hamburg as Finn/

Bayan in *Ruslan i Ludmila*, and at Opera Philadelphia as Co-Ed 2, Algorithm 3, Neighbour, Death in their world premiere of *Complications in Sue*. He returns to Opéra National de Paris as Arjuna in *Satyagraha*. In concert, he performs Hauptmann/Narr in *Wozzeck* and *The Dream of Gerontius* with Bayerischen Rundfunk and Simon Rattle, Bobby Riggs in Laura Karpman’s opera *Balls* with the London Philharmonia, and Siegmund in the first act of *Die Walküre* with Orquesta y Coro Nacionales de España. Other recent engagements include the title role in *The Excursions of Mr. Brouček* at the Janáček Festival in Brno, Laca in *Jenůfa* for the Royal Ballet and Opera, Florestan in *Fidelio* for Maifestspiele Wiesbaden, Boris in *Káťa Kabanová* for the Glyndebourne Festival and a debut in the title role in *Peter Grimes* for the Welsh National Opera. Performances on the concert stage include Beethoven’s *Ninth Symphony* with the Hallé Orchestra and Kahchun Wong, Torquemada in *L’heure espagnole* with Orquestra Sinfònica de Barcelona i Nacional de Catalunya, and Sergei in *Lady Macbeth of Mtsensk* at the BBC Proms. In 2020, he won the BBC Music Magazine Vocal Award and Gramophone’s Solo Vocal Award for his critically acclaimed recording of Janáček’s *The Diary of One Who Disappeared*. Nicky is President of the Independent Society of Musicians.

MÁLINKA/ETHEREA/KUNKA
Soloist with the National Theatre Opera in Prague
Jana Sibera is one of the most sought-after sopranos on the Czech opera and concert scene. She graduated from the Prague Conservatory and the Academy of Performing Arts in Prague. Her profile roles include Violetta (*La traviata*), the title role in Massenet’s *Manon*, Cunegonde (*Candide*), Susanna (*The Marriage of Figaro*), Gilda (*Rigoletto*), Donna Anna (*Don Giovanni*), Lucia di Lammermoor, Juliet (*Romeo and Juliet*), Ophelia (*Hamlet*), Michaela (*Carmen*), Nedda (*I Pagliacci*), Maria (*Daughter of the Regiment*) and Adina (*L’elisir d’amore*), and roles in Czech operas such as the Vixen Sharp-Ears (*The Cunning Little Vixen*), Terinka (*The Jacobin*), Blaženka (*The Secret*) and Mařenka (*The Bartered Bride*). She is a regular guest at the National Moravian-Silesian Theatre in Ostrava and the J. K. Tyl Theatre in Plzeň. She has been nominated twice for a prestigious Thalia Award for the roles of Ophelia (2017) and Violetta (2020), and her third nomination – for her portrayal of Massenet’s Manon at the National Moravian-Silesian Theatre in Ostrava – won her the award (2022). She appeared

with success as Ophelia at the Göteborg Opera in Sweden, and her Violetta at the Irish National Opera in Dublin was no less successful. Jana Sibera is also a busy concert performer, working with all the major orchestras in the Czech Republic, and has toured Japan, Korea and China. She participated in the recording of Jonas Kaufmann’s *Romantic Arias* with PKF – Prague Philharmonia under the baton of Marco Armiliato (Decca).

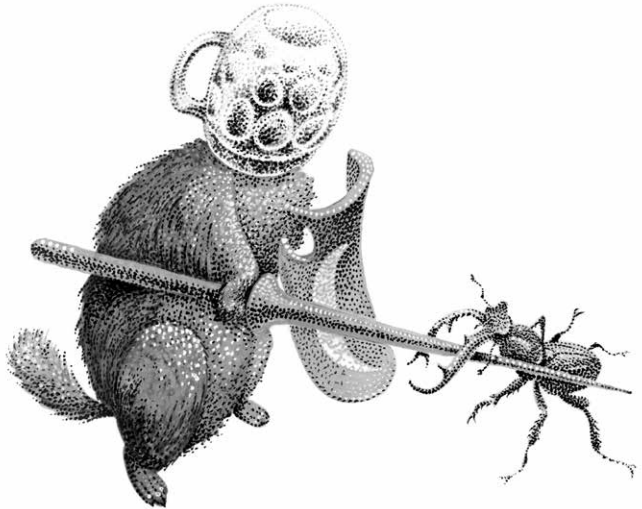
MAZAL/BLANKYTNÝ/PETŘÍK
Daniel Matoušek comes from Ústí nad Labem. He initially worked on his singing technique with Jan Vacík, Antonio Carangelo, Eva Randová and Jarmila Chaloupková. He is currently studying with Kateřina Kněžíková and Adam Plachetka. Since the 2022/2023 season, he has been a permanent member of the opera company at the National Theatre, where he is making his debut as Nemorino (*L’elisir d’amore*), Don Ottavio (*Don Giovanni*) and Edmondo (*Manon Lescaut*) in the 2024/2025 season. He also plays other significant roles in the tenor repertoire such as Rinuccio, Tamino, Tybalt (*Gounod*), Dalland’s steersman and Beppe (*I Pagliacci*). In addition to the Czech opera scene, he has also been a guest performer at a number of open-air festivals in Germany and Italy (such as Opera Classica Europa), as well as at the Slovak National Theatre in Bratislava and the National Theatre in Košice. He has also participated in the iSING festival in China, for which he was selected from 2,500 singers from all over the world. In September 2024, Radioservis released his debut album entitled ‘*O sole mio* – an album of Italian and Neapolitan songs in his own symphonic arrangement with the Czech Radio Symphony Orchestra and conductor Jan Kučera.

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13 Oct – 17 Nov 2026



Leoš Janáček: THE EXCURSIONS OF MR. BROUČEK

15 October 2026, 7 p.m.
→ **Janáček Theatre**

**Co-production: Teatro Real, Madrid;
Staatsoper Unter den Linden, Berlin**

Conductor – **Marko Ivanović**
Director – **Robert Carsen**
Set Design – **Radu Boruzescu**
Costume Design – **Annemarie Woods**
Light Design – **Robert Carsen/Peter van Praet**
Choreography – **Rebecca Howell**
Dramaturgy – **Robert Carsen/Patricie Částková**
Choirmasters – **Martin Buchta/Pavel Koňárek**
Videoart – **Dominik Žižka**

CAST
Matěj Brouček – **Nicky Spence**
Mazal/Blankytný/Petřík – **Daniel Matoušek**
Sacristan/Lunobor/Domšík – **David Szendiuch**
Málinka/Etherea/Kunka – **Jana Sibera**
Würfl/Čaroskvoucí/Councillor – **Jan Štáva**
Čišníček/Child prodigy/Student – **Andrea Šíroká**
Kedruta – **Jana Horáková Levicová**
Svatopluk Čech – **Daniel Kfelíř**
Básník/Other voice/Oblačný/Vacek Bradatý – **Tadeáš Hoza**
Malíř/Professor's voice/Duhoslav/Vojta – **Vít Nosek**
Skladatel/Harfoboj/Miroslav Zlatník – **Ondřej Koplík**
1st Taborite – **Petr Karas**
Other Poet/2nd Taborite – **Pavel Valenta**
Poet – **Martin Pavlíček**

**The choir and orchestra of National Theatre Brno's
Janáček Opera, dancers and extras**

Marko Ivanović is one of the leading conductors and versatile musical personalities on our contemporary music and theatre scene. He studied conducting and composition at the Academy of Performing Arts in Prague. He is a laureate of the Grzegorz Fitelberg International Competition for Young Conductors in Katowice (2003). As a conductor he has collaborated with various Czech and foreign orchestras, such as the Czech Philharmonic Orchestra, the Symphony Orchestra of the Capital City of Prague, the Philharmonic Orchestra, the Bohuslav Martinů Philharmonic Orchestra, Philharmonia Sudecka (Poland), and Toyama Academy Orchestra (Japan). He was chief conductor of the Chamber Philharmonic Orchestra Pardubice in the years 2009–2014. Since 1 January 2015, he has been chief conductor of the Janáček Opera at National Theatre Brno. In addition to

the traditional repertoire, he is also interested in newer works and the latest titles, which he often premieres. As conductor at the National Theatre Opera in Prague, he has performed Březin's opera *Tomorrow Will Be...*, a new version of Šlitter's *The Well-Paid Walk* and *The War with the Newts* by Vladimír Franz. In 2011, he conducted a production of the opera *Jenůfa* by Leoš Janáček in Malmö, Sweden (a recording of this production was released on DVD). He is frequently invited to conduct at leading Czech festivals. He has established himself as a composer in many European countries, particularly on major festival stages. He is also a composer of music for films and theatre plays. In January 2012, the National Theatre in Prague premiered his opera *Čarokraj*, which was also performed in Brno in February 2015. At National Theatre Brno, he has staged Janáček's *The Makropulos Affair* (2014), *Jenůfa* (2015), the Czech premiere of the contemporary opera *Powder Her Face* (2016), *The Epic of Gilgamesh* by Martinů, which won the Divadelní noviny award for Musical Production of the Year 2016, a double bill of *Bluebeard's Castle* by Bartók and *Expectations* by Schönberg, which premiered at the Janáček Brno in 2016, the Czech premiere of the opera *Love from Afar* by Kaija Saariaho (2017), Janáček's *The Cunning Little Vixen* (2018), a double bill of *Three Fragments from Juliette* by Martinů and *The Human Voice* by Poulenc (2019), *Monument* (2020), for which he also wrote the music, Britten's *Peter Grimes* (2021), Strauss's *Salome* (2023) and Dvořák's *Rusalka* (2024). Marko Ivanović is a sought-after music populariser at concerts conceived especially for children and young people (Czech Philharmonic, Symphony Orchestra, Czech Philharmonic Orchestra of the Capital City of Prague, Prague Symphony Orchestra FOK, Chamber Philharmonic Orchestra Pardubice).

Robert Carsen, director, designer and lighting designer, was born in Canada and studied acting in Toronto and the UK. His directing work has given rise to a number of acclaimed productions around the world, including *Jedermann* and *La Clemenza di Tito* at the 2024 Salzburg Festival, *Peter Grimes*, *Giulio Cesare*, *La fanciulla del West*, *CO2*, *Don Giovanni*, *Les Contes d'Hoffmann* (La Scala), *Der Rosenkavalier* (ROH, Salzburg), *I Pagliacci/Cavalleria rusticana* (Amsterdam), *Idomeneo* (Madrid, Rome, Copenhagen), *Die Tote Stadt* (Komische Oper Berlin), *Die Zauberflöte*, *Elektra*, *Capriccio*, *Les Boréades*, *Rusalka*, *Alcina*, *Les Contes d'Hoffmann*, *Lohengrin*,

Nabucco, *I Capuleti ed i Montecchi*, *Manon Lescaut* (Opéra national de Paris), *Arabella*, *Hänsel und Gretel*, *The Queen of Spades* (Zurich), *Les fêtes vénitiennes*, *Platée* (Opera Comique), *Singin' in the Rain*, *My Fair Lady*, *Candide* (Théâtre du Chatelet), *The Cunning Little Vixen*, *From the House of the Dead*, *Katya Kabanová*, *The Makropulos Affair*, *Jenůfa* (Opéra National du Rhin), *A Midsummer Night's Dream*, *Rigoletto*, *Semele*, *Orlando* (Festival d'Aix-en-Provence), *Oceane*, *L'amour des Trois Oranges*, *Macbeth* (Deutsche Oper Berlin), *Falstaff* (MET, La Scala, ROH), *Wozzeck*, *Agrippina*, *Platée*, *The Turn of the Screw* (Theater an der Wien), *Rinaldo*, *L'incoronazione di Poppea* (Glyndebourne), *Richard III* (Venice, Antwerp, Geneva, Düsseldorf, Strasbourg), *Ariadne auf Naxos* (Munich, Berlin, Copenhagen), *Armide* (Paris), *Dialogues des Carmélites* (ROH, La Scala, Madrid, Amsterdam, Vienna, Toronto, Cologne, Antwerp, Theatre an der Wien, Chicago, Nice), *Tannhäuser* (Paris, Tokyo, Barcelona), *Fidelio*, *Carmen* (Amsterdam), *Der Ring des Nibelungen* (Cologne, La Fenice, Shanghai, Madrid and Barcelona), *Othello*, *Falstaff* and *Macbeth* (Cologne), *La traviata* (the reopening of Teatro La Fenice), *Elektra* (Valencia, Florence, Tokyo, Paris), *Eugene Onegin* (MET, San Francisco, Geneva, Toronto, Washington), *Il trovatore* (Bregenz Festival), *Iphigénie en Tauride* (Paris, Chicago, San Francisco, ROH, Madrid, Toronto), *Lucia di Lammermoor* (Zurich, Munich), *Mitridate* (Brussels, Vienna), *Orfeo ed Euridice* (Chicago, Toronto, Paris, Rome, Valencia), and *Die Jüdin von Toledo* (Semper Oper). The dramas he has directed include *Oedipus Rex* for the Greek Theatre in Siracuse, *The Tempest* (Comédie-Française), *Mother Courage* (Piccolo Teatro Milan), *Rosencrantz and Guildenstern Are Dead* (New York) and *The Beautiful Game* (West End). Robert Carsen was also the director and designer of the exhibition on the life of Marie Antoinette and the Bohèmes exhibition at the Grand Palais. He designed an exhibition on Charles Garnier's life and work for the École Nationale Supérieure des Beaux Arts and the exhibitions L'impressionnisme et la mode and Splendeurs et misères for the Musée d'Orsay. His productions of *Katya Kabanová*, *The Makropulos Affair* and *Destiny* were also staged at the Janáček Theatre. *Destiny* was Carsen's first new production in the Czech Republic.

Set designer **Radu Boruzescu** graduated in theatre and film set design and costume design at the Nicolae Grigorescu Institute of Fine Arts in Bucharest. He has

lived in France since 1973. He realised a large number of projects for film, television, theatre, opera and ballet with his wife, the costume designer Miruna Boruzescu (1945–2014). Their work has been the subject of a number of exhibitions. For theatres in France, they worked on productions of Gozzi's *Turandot*, *Princess of China* and *Atlantida* (Théâtre National de Chaillot), Chekhov's *The Seagull*, Ibsen's *The Wild Duck*, Ionesco's *Jacques ou la soumission*, and Pirandello's *Tonight We Improvise* (Théâtre de la Ville de Paris). They worked with foreign theatres such as Münchner Kammerspiele, Piccolo Teatro Milano, The Acting Company in New York, Arena Stage in Washington, D.C., The Guthrie Theater in Minneapolis, the Finnish National Theatre in Helsinki and La MaMa in New York, where they worked on a number of opera productions such as *Così fan tutte*, *Don Giovanni*, *The Magic Flute* and *Carmen* for the Welsh National Opera and Festival d'Aix-en-Provence, *Fidelio* for Nederlandse Opera and Maggio Fiorentino, *Adelson e Salvini* and *La damnation de Faust* for Theater Bonn, *Rigoletto*, *Falstaff*, *Macbeth* and *Il trovatore* for Bregenzer Festspiele, *Parsifal*, *Faust*, *Carmen* and *The Queen of Spades* (MET), *Il trittico* for Vlaamse Opera and Grand Théâtre de Luxembourg, *Pelléas et Mélisande* and *Salome* for Teatro Regio di Torino, Teatro Real Madrid and Teatro Comunale Florence, *The Nightingale* and *Oedipus rex* (Teatro Greco, Siracuse), *The Fiery Angel*, *Lady Macbeth of Mtsensk*, *Mourning Becomes Electra* and *Richard III* for Vlaamse Opera, and *The Makropulos Affair* and *Rigoletto* for Opéra national du Rhin, La Fenice, La Monnaie and the Bolshoi Theatre in Moscow. Radu and Miruna worked with many directors, including Fernando Arrabal, Antoine Bourseiller, Liviu Ciulei, Rudolf Nureyev, Lucian Pintilie, Claude Régy, Jean-Claude Riber, Andrei Serban and Alan Schneider. They also worked frequently with Robert Carsen on many dramatic productions, such as Brecht's *Mother Courage* for Piccolo Teatro and Shakespeare's *The Tempest* for La Comédie-Française, and operas including *Faust*, *Il trittico*, *Macbeth*, *Fidelio*, *Salome*, *Mitridate*, *Richard III*, *The Makropulos Affair*, *From the House of the Dead*, *Don Carlos* and *L'Orfeo* (Le Grand Théâtre de Genève), *Werther* (Baden-Baden), *Giulio Cesare* (Rome), *Il Ritorno d'Ulysse in patria* (Maggio Fiorentino) and new productions such as Fénelon's *JJR*, *Citizen of Geneva*, *Rigoletto*, Campra's *Le carnaval de Venise*, *I Pagliacci* and *Cavalleria rusticana* (Opera Comique). Radu and Miruna Boruzescu also worked on various cinematographic projects, such as *Les Noces de Pierre*

(Pita and Veroiu) which won an award at the Cannes Film Festival, *Felix si Otilia* (Mihu) which won an award at the Venice Film Festival, *Sweet Movie* and *Montenegro* (Makavejev), *Un été inoubliable* (Pintilie) and *La colonie pénitentiaire*.

Annemarie Woods is a co-winner of a Ring Award Graz and the European Opera Prize (with director Sam Brown). In 2017 she was nominated for an Irish Times Irish Theatre Award in the category Best Costume for the production *Radamisto*, in 2016 she was nominated for the International Opera Awards, and in 2015 she was nominated for an Austria Music Theatre Prize in the category Best Design for the opera *La favorite*. Recent productions for which she has created sets and costumes include *The Rape of Lucretia* (Royal Opera House & Snape Maltings), *The Handmaid's Tale* (ENO), *Il trovatore* (Zurich Opera), *Billy Budd* (Norwegian National Opera and Ballet), *Eugene Onegin* (Scottish Opera), *Die Fledermaus* (Wermland Opera), *Radamisto* (Northern Ireland Opera), *L'heure espagnole* and *Gianni Schicchi* (Opéra national de Lorraine), *The Turn of the Screw* (Northern Ireland Opera, Nevill Holt), *The Lighthouse* (Irish National Opera), *Agrippina* (Irish Youth Opera), *Don Giovanni* (Bergen National Opera, Northern Ireland Opera), *Hair* (Staadts-theater Darmstadt), *La favorite* (Oper Graz), *Salome* (Oper Köln, Northern Ireland Opera), *La Cenerentola* (Lucerne Theatre), *The Triumph of Time and Truth/The Triumph of Beauty and Deceit* (Händel Festival Karlsruhe), *Der Zigeunerbaron* (Stadttheater Klagenfurt), *Jakob Lenz* (English National Opera), *Katya Kabanová* (Landestheater Coburg), *Sigurd der Drachentöter* (Bayerische Staatsoper Munich), *The Importance of Being Earnest* (Opéra national de Lorraine), *I Capuleti e i Montecchi* (Teatro Sociale Como) and *Albert Herring* (Aldeburgh Festival). The recent productions for which she has designed costumes include *A Midsummer Night's Dream* (Deutsche Oper Berlin, Montpellier), *La traviata* (Komische Opera Berlin), *I Pagliacci/Cavalleria rusticana* (Dutch National Opera), *Madama Butterfly* (Zürich Opera, Montpellier), *Sweeney Todd* (Zürich Opera) and *Pity* (Royal Court Theatre). The recent productions for which she has designed sets include *Rinaldo* (Oper Frankfurt), *L'elisir d'amore* (Northern Ireland Opera, Oslo Opera, Nevill Holt), *My Fair Lady* (Karlsruhe), *Candide* (Opera national de Lorraine), *Orfeo* (Zürich Opera), *La Gioconda* (Osterfestspiele Salzburg), *Polifemo* (Opera National du Rhin), *Le nozze di Figaro* (Bayerische Staatsoper), *Il trovatore* (Royal